THE DESERT SONG

MUSIC BY

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THE DESERT SONG

A MUSICAL PLAY

COMPLIMENTARY

BOOK AND LYRICS BY

OTTO HARBACH, OSCAR HAMMERSTEIN 2nd, and FRANK MANDEL.

MUSIC BY

SIGMUND ROMBERG

Vocal Score . $6.00

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The Play produced by LAURENCE SCHWAB

THE DESERT SONG

CHARACTERS

Sid El Kar	Sidney Pointer
Mindar	Edgar Pierce
Hassi	Clifford Heatherley
Benjamin Kidd	Gene Gerrard
Captain Paul Fontaine	Barry Mackay
Azuri	Phebe Brune
Lieutenant La Vergne	Alfred Atkins
Sergeant Du Bassac	Gordon Crocker
Margot Bonvalet	Edith Day
General Birabeau	Leonard Mackay
Pierre Birabeau	Harry Welchman
Susan	Clarice Hardwicke
Edith	Sybil Rhoda
Ali Ben Ali	Dennis Hoey
Clementina	Maria Minetti
Neri	Ruby Morriss
Hadji	Caton Woodville

French Girls, Spanish Cabaret Girls and Soldiers' Wives

Sybil Allnatt
Pat Andrew
Betty Bailey
Jean Barnes
Margaret Boyle
Madeline Bray
Millicent Cane
April Clare
Anne Crecy
Tina Dakyn
Norah Edwards
Nancy Eshelby
Dorothy Eyre
Heather Featherstone
Kathleen Fitchie
Lena Fitchie
Nan Forster
Roma Forster
Helene Francois
Pauline Gilmer
Stephanie Insall
Mavice Kalmar
Elsie Lawrence
Joan Layton
Linda Lindose
Nance Miriam
Maureen Moore
Myrette Morven
Phyllis Neal
Inez O'Connor
Esme Oxley
Marjorie Poncia
Paula Reid
Sybil Rhoda
Marjorie Robertson
Noranna Rose
Eileen Scott
Eunice Vickridge
Rosalind Wade
Veda Wardman
Lola Waring
Margaret Watson

Native Dancers

April Clare
Anne Crecy
Kathleen Fitchie
Lena Fitchie
Esme Oxley
Marjorie Robertson
Noranna Rose
Eunice Vickridge

Servants of General Birabeau

Roy Devereux
Caton Woodville

Soldiers of the French Legion---Members of the Red Shadow's Band

Jack Allen
Reginald Austen
Edward Barrie
Richard Bodley
Hayden Campbell
Richard Crawford
Geoffrey F. Davies
Cecil Dereham
Walter Farrance
Reginald Gibson
Frank Grant
Victor Hamel
Alvon Hawke
Hal Hatswell
William Herbert
Felix Hill
Eric Hodges
Evan John
Cliff Jones
Donald Kingston
Ernest Ludlow
Grant Maclean
Fred Maguire
Barend J. Marais
Selwyn Morgan
Fred Rickett
Joseph W. Robinson
Kilmore Scott
Geoffrey Startin
Harry Stevenson
Scott Thompson
Elgar Villiers
Wilfred Ward
J. S. Warren
Alec J. Willard
Pilton Wilson
Timothy Wing

Soldiers of Ali Ben Ali

Richard Bodley
Reginald Gibson
Victor Hamel
Hal Hatswell
Selwyn Morgan
Harry Stevenson
Elgar Villiers
Wilfrid Ward

SYNOPSIS OF SCENES

ACT I.

Scene 1. Retreat of the Red Shadow in the Riff Mountains. Evening.
Scene 2. Outside General Birabeau's House. The same evening.
Scene 3. A Room in General Birabeau's House. A few minutes later.

ACT II.

Scene 1. The Harem of Ali Ben Ali. Afternoon of the following day.
Scene 2. A Corridor. A few minutes later.
Scene 3. The Room of the Silken Couch.
Scene 4. The Edge of the Desert. The following morning ; half-an-hour before dawn.
Scene 5. Courtyard of General Birabeau's House. Two days later.

Scenery designed and painted by Joseph and Phil Harker
Dances and Ensembles staged by Robert Connolly.
Musical Director : Mr. HERMAN FINCK.

THE DESERT SONG

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THE DESERT SONG

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OSCAR HAMMERSTEIN 2nd
and FRANK MANDEL

Music by
SIGMUND ROMBERG

Act I

No 1

PRELUDE and OPENING CHORUS

Maestoso

Piano.

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Moderato.

mf

f

Allegro vivace

ff

pp

f

pp

Andante moderato

(Curtain rises)

Allegretto moderato

p *mf*

SID. SID.

High on a

SID.

hill is our strong - hold, our shel-ter cave,——

Legato.

TENORS.

p

Woe be to an-y-one who shall try to dis -

BOYS

BASSES

BOYS -cov-er us, Woe be to an-y-one who shall

SID. *f accel.* So Ho! then you

BOYS try to dis - cov-er us,

accel. mf

(Mindar passes cauldron round)

SID. band of reck-less men, bold Mo-roc-co men.

BOYS *f* Ho! bold men of Mo-roc-co sand!

f Bold

SID. Ho! Ho! Ho!

BOYS Ho! Ho! Ho! Ho!

band of reck - less fel - lows of Mo - roc - co sand!

SID. *ff* So pass the bowl and we'll drink it un - til we

BOYS *ff* As we are drink - ing, mer - ri - ly drink - ing, Who would be think - ing

As we are drink - ing, mer - ri - ly drink - ing, Who would be think - ing

f

SID. drink it up, So pass the bowl and we'll

BOYS who we are, As we are drink - ing, mer - ri - ly drink - ing,

who we are, As we are drink - ing, mer - ri - ly drink - ing,

SID. drink it un - til we drain the cup.

BOYS who would be think - ing who we are. Drink to the Caïd,

who would be think - ing who we are.

SID. Drink on.

BOYS Drink on.

Drink to the Caïd, to the lead - er of the band. — Drink on.

R.H.

(Mindar puts cauldron back on fire) *(Dialogue)*

SID.

BOYS

R.H.

Nº 2. SONG– (Red Shadow) Sid and Riffs.

"THE RIFF SONG"

Allegretto moderato.

Red Shadow. O-ver the ground there comes a

Piano. *pp* R.H.

R.S. sound, It is the drum, drum, drum of hoof-beats in the

R.S. sand– Quiv-er with fear if you are

SID. Drum - ing on the sand.

TEN. *ff* Gal-lop-ing hors - es in the sand.

BASS. *ff* Gal-lop-ing hors - es in the sand.

ff *p*

R.S. near, It is the thun-der of "the Sha-dow and his Band"

SID. His

TEN. *mf* Fly a -

BASS. *mf* Red Sha - dow's band

R.S. and To un - der - stand the cry of

SID. band will Find you soon.

TEN. -way for All who plun - der learn to un - der - stand.

BASS. and so All who plun - der learn to un - der - stand.

rit.

pp *rit.*

1st REFRAIN (Slow Fox-Trot).

a tempo

R.S. Ho! So we sing as we are rid - ing,

SID.

p *a tempo* *mf*

R.S. It's the time you'd best be hi - ding

SID. Ho!

TEN. Ho!

BASS. Ho!

mf

R.S. low, it means the Riffs are a - broad,

SID.

Go! be - fore you've bit - ten the sword;

SID.

Go! be - fore the sword.

Ho! that's the sound that comes to warn you,

SID.

TEN. Ho!

BASS. Ho!

so In the night or ear - ly morn you

SID.

know If you're the Red Sha - dow's foe the Riffs will

rall.

SID. The Riffs will

strike with a blow that brings you woe.

SID. strike with a blow that brings you woe.

a tempo

ENCORE 2nd REFRAIN.

Ho! So we sing as we are rid - ing,

SID. Ho! So we sing rid - ing,

TEN. Ho! So we sing as we are rid - ing,

BASS. Ho! So we sing as we are rid - ing,

f

Ho! It's the time you'd best be hi - ding

SID. Ho! It's the time for hi - ding

TEN. Ho! It's the time you'd best be hi - ding

BASS. Ho! It's the time you'd best be hi - ding

low, It means the Riffs are a - broad

SID. you lay low, So you'd bet - ter

TEN. you lay low, So you'd bet - ter

BASS. low It means the Riffs are a - broad, So

Go be - fore you've bit - ten the sword,—

SID. go bit - ten the sword,—

TEN. go be - fore you've bit - ten the sword,—

BASS. go be - fore you've bit - ten the sword,—

Ho! That's the sound that

SID. Ho! That's the

TEN. Ho! That's the sound that

BASS. Ho! That's the sound that

fff

SID. comes to warn you, So In the night or

SID. sound to warn you, So In the

TEN. comes to warn you, So In the night or

BASS. comes to warn you, So In the night or.

SID. ear - ly morn you know If you're the night or morn you know it now

TEN. ear - ly morn you know it now

BASS. ear - ly morn you know If you're the ear - ly morn you know

red Sha - dow's foe___ The Riffs will strike with a blow__

SID. The Riffs will strike with a blow__

TEN. The Riffs will strike with a blow__

BASS. red Sha - dow's foe___ The Riffs will strike with a blow__

8

(All men exit except Red Shadow, Sid and Hassi) (Dialogue)

rall.

__ that brings you woe,___ Oh!

SID. __ that brings you woe,___ Oh!

TEN. __ that brings you woe,___ Oh!

BASS. __ that brings you woe,___ Oh!

8

rall.

fffz

Nº 2a. REPRISE.

Tenors.

1 MAN.

f

(Men sing off stage)

Ho! bold men of Mo - roc - co,

Basses.

ALL MEN. *(Men enter)*

TEN.

Ho! bold men of Mo - roc - co sand,

BASS.

Bold

TEN.

BASS.

band of reck - less fel - lows of Mo - roc - co,

SID.

As we are drink - ing, mer - ri - ly drink - ing,

BASS.

sand!

f

mf

8

SID.

Who would be think - ing, who we are. As we are drink - ing,

8

SID.

mer - ri - ly drink - ing, Who would be think - ing, who we are.

SID

So pass the bowl and we'll drink it un - til we

TEN.

ff

As we are drink - ing mer - ri - ly drink - ing, Who would be think - ing

BASS.

ff

As we are drink - ing mer - ri - ly drink - ing, Who would be think - ing

ff

SID.

drink it up. So pass the bowl and we'll

TEN.

who we are. As we are drink - ing, mer - ri - ly drink - ing,

BASS.

who we are. As we are drink - ing, mer - ri - ly drink - ing,

SID. drink it un - til we drain the cup.

TEN. Who would be think - ing, who we are. Drink to the Caïd,

BASS. Who would be think - ing, who we are.

Enter Bennie (SID.) Look! (BOYS) A spy!

SID. Drink on.

TEN. Drink on.

BASS. Drink to the Caïd to the lead - er of the band Drink on.

pp

pp

(Dialogue)

ppp

No. 3 FINALETTO-SCENE I.

Allegretto.

(The Sentry rushes in)

(SENTRY) Master, Master! I have seen the French. (RED SHADOW) Where? etc.

Piano.

pp

(MINDAR) And this man? He has no horse. (HASSI) Take him on the back of yours. etc.

p

(Hassi exits and shoots)

Rifle shot

Solo orch. B. D.

p

Tempo di Fox-trot.

(RED SHADOW) Listen, Sid! when the French reach the creek –

pp

you and I – we'll ride out in the open. etc.

R.S. Ho! That's the sound that

SID. Ho! That's the sound that

mf

mf *mf*

R.S. comes to warn you, so In the night or

SID. comes to warn you, so In the night or

R.S. ear - ly morn you know If you're the Red Sha - dow's foe

SID. ear - ly morn you know If you're the Red Sha - dow's foe

R.S. — the Riffs will Strike with a blow that brings you woe. (*Exit Red Shadow and Sid*)

SID. — the Riffs will Strike with a blow that brings you woe.

ff

No 3a ENTRANCE OF AZURI.

Lento.

(Creeping over top of cave)

p

(Hears bugle call, runs and hides inside cave)

ad lib.

No 3b TRUMPET SOLO.

Tempo di marcia.

Trumpet

(3 men enter with machine gun)

f

(Captain Paul Fontaine and 2 men enter)

(PAUL) Ah! their camp fire etc. etc.

(Dialogue continues)

No. 4.

SONG (Paul) and SOLDIERS

MARGOT.

Voice.

PAUL and BOYS *sing*

O! pret - ty maid of France my

Piano.

Hn. *mf*

P.& B.

Mar - got, a breath of sweet ro - mance, my

P.& B.

Mar - got, her lit - tle ro - guish eye near

P.& B.

by can woo you, bring to you, the

P.& B.

long - ing to fly in - to the arms of

ff

P.& B.

Mar - got, and win the win - some charms of

P.& B.

Mar - got, my sweet - est flight of fan - cy is

8

P.& B.

when I can see Mar - got of France.

8

No. 4a

FINALE– SCENE I.

Lento.

(Azuri comes out of cave–Paul turns sharply– draws gun–points it at Azuri.)

p

pp

Moderato.

Slow.

mf

(AZURI) Margot Bonvalet! oh

Allah who sees all things, helps me make her suffer! Margot Bonvalet!

(End of Scene)

No. 5. OPENING — SCENE II. and SONG (Susan)

I'LL BE A BUOYANT GIRL.

Allegro moderato.

Piano.

f

Cue (SUSAN) You might as well marry him

SUSAN *sings*

(SUSAN) Oh! I wish he'd come back.

Has

Dialogue. (EDITH) Cheer up, Susan, etc.

rall.

Allegretto.

SUS.

an - y - bo - dy seen my Ben - nie? I miss him so. 'Twas

SUS. ear - ly in the morn - ing when he start - ed forth to go.

EDITH.

ED. The

SUS. But

ED. wife of ev - 'ry sol - dier, By fear and dread is har - ried,

SUS. Ben - nie ain't no sol - dier and we ain't ev - en mar - ried. I

rall.

ED.

rall.

Allegro moderato.

SUS.

hope of course to bring him lots of joy; to

a tempo

SUS.

be his wife, his sweetheart and his pal. I try my best to

SUS.

win that gal-lant boy, and when I do I'll be a buoy-ant gal.

(Exit ETHEL)

(Enter BENNIE, sore from riding a horse)

pp

(Dialogue)

(Dialogue continues to end of Scene.)

No. 6. OPENING CHORUS – SCENE III.

Allegro moderato.

Piano

f

ALL. GIRLS

Why

A little slower.

GIRLS

did we mar - ry sold - iers? Why did we leave our

mf

GIRLS

France, To live in old Mo - roc - co The

GIRLS

lives of mai - den aunts? Our men are al - ways

GIRLS

miss - ing; They're not a - round e - nough. Just

GIRLS

as we start our kiss - ing The dam old Riffs get

GIRLS

rough. And then to quell the Riff - ian blight Our

GIRLS

1 hub - bies heed the call to fight. It seems a sil - ly fuss For

2 hub - bies heed the call to fight. It seems a sil - ly fuss For

3 hub - bies heed the call to fight. It seems a sil - ly fuss For

GIRLS

1 if they choose to spend a day in

2 if they choose to spend a day in

3 if they choose to spend a day in

1 fight - ing, why not let them stay At home and fight with

2 fight - ing, why not let them stay At home and fight with

3 fight - ing, why not let them stay At home and fight with

1 us, Stay home and fight with us!

2 us, Stay home and fight with us!

3 us, Stay home and fight with us!

rall.

rall

f

Tempo I

GIRLS

1 Life is dull and Life is wea - ry; Life is hell with-out our men.

2 Life is dull and Life is wea - ry; Life is hell with-out our men.

3 Life is dull and Life is wea - ry; Life is hell with-out our men.

a tempo

GIRLS

1 Hour - s lull and days are drear - y Nights are hell with - out with-out

2 Hour - s lull and days are drear - y with-out with-out

3 Hour - s lull and days are drear - y Nights are hell with-out with-out

rall.

rall

Tempo I.

GIRLS

1 men. Ah, men! Ah, men!

2 men. Ah, men! Ah, men!

3 men. Ah, men! Ah, men!

a tempo

ff

ff

№ 7. FRENCH MILITARY MARCHING SONG (Margot) and GIRLS.

(GIRLS) Soldiers! (EDITH) They're not Soldiers. It's Margot and the Girls.

S.D. *f*

Tempo di Marcia.

(Margot entrance) comes down stage centre (Margot sings)

MAR.

MARGOT.

Trumpets

Oh! girls, girls,

p

MAR.

girls here are cav- a - liers, Handsome cav- a - liers,

MAR.

We're

GIRLS.

GIRLS

Ar - 'nt we fine?

f

p

MAR. men, men, men fight-ers ev - 'ry one, Ev - 'ry mo-ther's

MAR. son. We

GIRLS. Look at our line,

GROUPS. 1. The

2. The

3. The

The

MAR. are not de - cei - ving, come

GIRLS. We are not de - cei - ving you

GROUPS. 1. sol - diers are a sor - ry lot, at - trac - ted by them we are not.

2. sol - diers are a sor - ry lot, at - trac - ted by them we are not.

3. sol diers are a sor - ry lot, at - trac - ted by them we are not.

MAR. pret - ty maid, Don't be a - fraid, You

GIRLS.

GROUPS. 1. A sor - ry lot of sol - dier men, not

2. A sor - ry lot of sol - dier men, not

3. A sor - ry lot of sol - dier men, not

MAR. must be be - lie - ving, We're

GIRLS. You must not be - lieve us no!

GROUPS. 1. one can hold a ri - fle And their coats are large a tri - fle,

2. one can hold a ri - fle And their coats are large a tri - fle,

3. one can hold a ri - fle And their coats are large a tri - fle,

MAR. he - roes all bold and brave.

GIRLS. They

GROUPS. 1. They're he - roes bold and brave.

2. They're he - roes bold and brave.

3. They're he - roes bold and brave.

MAR. They scoff at our un - i - forms,

GIRLS. don't like our un - i - forms, Take

GROUPS. 1. We can't help laugh - ing Ha,

2. We can't help laugh - ing Ha,

3. We can't help laugh - ing Ha,

8va

MAR. Ha, ha A - ha!

GIRLS. care, take care, A - ha!

GROUPS. 1. ha, ha, ha, ha, ha!

2. ha, ha, ha, ha, ha!

3. ha, ha, ha, ha, ha!

MAR.

GIRLS.

Girls, girls, girls, Here are ca - va - liers, Hand-some ca - va - liers,

GROUPS.

1

Girls, girls, girls, Here are ca - va - liers, Hand-some ca - va - liers,

2

Girls, girls, girls, Here are ca - va - liers, Hand-some ca - va - liers,

3

Girls, girls, girls, Here are ca - va - liers, Hand-some ca - va - liers,

ff

MAR.

We're men, men, men, fight - ers ev - 'ry

GIRLS.

ar' - nt we fine.

GROUPS.

1

ar' - nt they fine.

2

ar' - nt they fine.

3

ar' - nt they fine.

p

MAR. one And we can't be bea - ten in the fight - ing

GIRLS. And we can't be bea - ten in the fight - ing

GROUPS. 1 2 3

MAR. line.

GIRLS line. Tra, ra, ra, ra, ra, Tra, ra, ra, ra, Tra, ra, ra, ra, ra, ra,

GROUPS. 1 Tra, ra, ra, ra, ra, Tra, ra, ra, ra, Tra, ra, ra, ra, ra, ra,

2 Tra, ra, ra, ra, ra, Tra, ra, ra, ra, Tra, ra, ra, ra, ra, ra,

3 Tra, ra, ra, ra, ra, Tra, ra, ra, ra, Tra, ra, ra, ra, ra, ra,

f

MAR. Did you call for sol-diers true, for gal-lant fight - ing

p

MAR. men of France; We are here to

MAR. an-swer you So let the bug - le blow ad - vance!

MAR. Out we'll go to rout the foe, for back at

MAR.

home there waits per - chance a pret - ty charm -

MAR.

- ing light of love, an a - mour - ette we long to see, An - toi -

MAR.

- nette, or sweet Ma - rie! that's why we

MAR.

love to fight, to love the maids of France

(*Enter Soldiers*)

GIRLS. Hark we seem to hear the sound of the sol-diers draw - ing near,

MAR. Ah

GIRLS. Here they come at last our day of doom is past.

GROUPS. 1 Here they come at last our day of doom is past.

2 Here they come at last our day of doom is past.

3 Here they come at last our day of doom is past.

CHORUS. TENORS.

BASSES.

MAR. Here they are, at last our day of gloom is past,

CHORUS. Here we are, at last our day of fight - ing is now past,

Here we are, at last our day of fight - ing is now past,

MAR. Ah Tra

GIRLS. Here they are, at last our day of gloom is past,

GROUPS. 1 Here they are, at last our day of gloom is past,

2 Here they are, at last our day of gloom is past,

3 Here they are, at last our day of gloom is past,

CHORUS. Here we are, at last our day of fight is past,

Here we are, at last our day of fight is past,

MAR. Ra, Tra, Ra, tra, Ra,

GIRLS. Tra, Ra, tra, Ra,

GROUPS. 1. Tra, Ra, tra, Ra,

2. Tra, Ra, tra, Ra,

3. Tra, Ra, tra, Ra,

CHO. Tra, Ra,

Tra, Ra,

S.D.

MAR. Sol-diers when the bat-tle is ov-er, Let the bu-gle blow,

GIRLS. Sol-diers when the bat-tle is ov-er, Let the bu-gle blow,

Trpt.

MAR.

Ta - ta, Ra - ta, Ra - ta - ta, Ra - ta, Let the bu - gle blow.

GIRLS

Ta - ta, Ra - ta, Ra - ta - ta, Ra - ta, Let the bu - gle blow.

GROUPS 1 2 3

UNIS.

Ta - ta, Ra - ta, Ra - ta - ta, Ra - ta, Let the bu - gle blow.

MAR.

Ta, Ra, Ta, Ra, Ta,

GIRLS

Ta, Ra, Ta, Ra, Ta,

GROUPS 1 2 3

Ta, Ra, Ta, Ra, Ta,

CHO.

TENORS

Ta, Ra, Ta, Ra, Ta, blow the bu - gle, Ta, Ra, Ta, Ra, Ta, Home we go. Ta, Ra, Ta, Ra, Ta,

BASSES

Ta, Ra, Ta, Ra, Ta, blow the bu - gle, Ta, Ra, Ta, Ra, Ta, Home we go. Ta, Ra, Ta, Ra, Ta,

Marcia grandioso

MAR. blow the bu - gle, Ta, Ra, Ta, Ra, Ta, Ra. Did you call for

GIRLS blow the bu - gle, Ta, Ra, Ta, Ra, Ta, Ra. Sol-diers, when the bat - tle is o - ver,

GROUPS 1 2 3 blow the bu - gle, Ta, Ra, Ta, Ra, Ta, Ra. Sol-diers, when the bat - tle is o - ver,

CHO. blow the bu - gle, Ta, Ra, Ta, Ra, Ta, Ra. Did you call for

blow the bu - gle, Ta, Ra, Ta, Ra, Ta, Ra. Did you call for

Marcia grandioso

MAR. sol-diers true, for gal-lant fight - ing men of France?

GIRLS let the bu - gle blow! Ta - ta, Ra - ta, Ra - ta-ta, Ra - ta, Ra-ta, Ra-ta, Ra - ta.

GROUPS 1 2 3 let the bu - gle blow! Ta - ta, Ra - ta, Ra - ta-ta, Ra - ta, Ra-ta, Ra-ta, Ra - ta.

CHO. sol-diers true, for gal-lant fight - ing men of France?

sol-diers true, for gal-lant fight - ing men of France?

MAR. We are here to an-swer you, So let the bu - gle blow ad -

GIRLS Ra - ta-ta-ta, Ra - ta-ta-ta, Ra - ta - ta, So let the bu - gle blow ad -

GROUPS 1 2 3 Ra - ta-ta-ta, Ra - ta-ta-ta, Ra - ta - ta, So let the bu - gle blow ad -

CHO. We are here to an-swer you, So let the bu - gle blow ad -

We are here to an-swer you, So let the bu - gle blow ad -

MAR. - vance! Out we'll go to rout the foe, for back at

GIRLS - vance! Sol-diers, when the bat-tle is won, then let the bu-gle blow!

GROUPS 1 2 3 - vance! Sol-diers, when the bat-tle is won, then let the bu-gle blow!

CHO. - vance! Out we'll go to rout the foe, for back at

- vance! Out we'll go to rout the foe, for back at

MAR. home there waits, per - chance, a pret - ty charm -

GIRLS Ra, ta - ta - ta, Ra - ta-ta ta - ta, Ra - ta-ta-ta - ta - ta, a pret - ty charm -

GROUPS 1 2 3 Ra, ta - ta - ta, Ra - ta-ta-ta - ta, Ra - ta-ta-ta - ta - ta,

CHO. home there waits, per - chance, a pret - ty charm -

home there waits, per - chance, a pret - ty charm -

MAR. - ing light o' love, An a - mour - ette we long to see, An - toi -

GIRLS - ing light o' love, An a - mour - ette we long to see, An - toi -

GROUPS 1 2 An a - mour - ette we long to see, An - toi -

3 An a - mour - ette we long to see, An - toi -

CHO. - ing light o' love, An a - mour - ette we long to see, An - toi -

- ing light o' love, An a - mour - ette we long to see, An - toi -

MAR. - nette or sweet Ma - rie, That's why we

GIRLS - nette or sweet Ma - rie, That's why we

GROUPS 1 2 - nette or sweet Ma - rie, Ah Ah

GROUPS 3 - nette or sweet Ma - rie, That's why we

CHO. - nette or sweet Ma - rie, That's why we

- nette or sweet Ma - rie, That's why we

MAR. love to fight, to love the maids of France.

GIRLS love to fight, to love the maids of France.

GROUPS 1 2 my France!

GROUPS 3 love to fight, to love the maids of France.

CHO. love to fight, to love the maids of France.

love to fight, to love the maids of France.

Segue Encore

ENCORE- DANCE.

Piano.

f

Girls dance on Stage.

8

Trpt.

S. D.

Marcia Grandioso.

f

pp

ffz

8va

ffz

(*Enter Gen. Birabeau*)

Company– Attention! etc. etc.

8va

ff

Nº 8. SONG (Margot) and GIRLS.

"ROMANCE".

Andantino.

GEN. BIRABEAU. What the devil do you think a soldier is? a poet in uniform?

Margot.

Piano.

p

MARGOT. You ask me what I long for

MAR.

rall.

Allegretto.

MAR.

Ro - mance,_ a play boy who is

f *p*

MAR.

born each spring— To teach a night-in - gale to sing— A ve - ry pret-ty

MAR.

song! "I love you"

f

MAR.

Ro - mance,— a le-gend on an old bro - cade,— A prince who tells a

p

MAR.

coun-try maid— "I love you"—

ff

Moderato.

MAR.

Now where this whimsy comes from, I don't know, For when it comes it's just a - bout to go.

pp

rall.

Tempo I.

MAR.

Ro - mance,___ a flow-er that will bloom a - while___ With sun-shine from a

p

MAR.

lov - er's smile___ That lov - er's tears be - dew! Ah!___

ff

MAR.

p

(*Enter Girls*) (GEN. BIRABEAU.) Romance! you'd better tell that to a lot of silly girls.

MAR.

a tempo

rall.

Tempo di Valse.

MAR.

Yet when I seek this beau - ty,

p

MAR.

Flow - er of youth's first dawn - ing, I find a

MAR.

pros - y work - a-day world stretch - ing And

MAR.

yawn - ing. Love is locked up in

MAR.

ca - ges, Kept for a po - ets'

MAR.

pa - ges, Life and ad - ven - ture Don't seem to

MAR.

be pay - ing at - ten - tion to me! And so I

rall. *f* *p* *a little slower*

MAR.

dream of fair ro - mance and let my fan - cies weave

MAR.

pret - ty sto - ries, And tho' I know they are not so, I like to go

MAR.

Wand - 'ring a - mid their wist - ful glo - ries, My

SP. GLS.

pp

Her

MAR.

un poco animato

Prin - ces be - come what I would them and they stay for the

SP. GLS.

I & II

Prin - ces be - come what she would And then for a

un poco animato

rall.

MAR.

breath of a sigh, I o - pen my arms to en - fold them! And they've

SPECIAL GIRLS.

1. breath of a sigh

2. breath of a sigh

3. breath of a sigh she o - pens her arms to en - fold

f *p a tempo*

MAR.

gone like a breeze rush-ing by! Ah! this is a hum - drum world,

SPECIAL GIRLS.

1. gone like a breeze rush-ing by! Oh, what a world!

2. gone like a breeze rush-ing by! Oh, what a world!

3. gone like a breeze rush-ing by, oh rushing by! Oh, what a world!

a tempo

rall.

rall.

rall.

a tempo

L.H.

MAR.

But when I dream I set it danc - ing ____ When life is gray I have a

SPECIAL GIRLS.

1.

But when she dreams she sets it danc - ing ____

2.

But when she dreams she sets it danc - ing ____

3.

But when she dreams she sets it danc - ing ____

Slow.

MAR.

way to keep it gay! Pass-ing the day I dream of love. ____

SPECIAL GIRLS.

1.

of love. ____

2.

of love. ____

3.

of love. ____

rall. *ff*

No 8a

INCIDENTAL MUSIC.

Sid enters. (whistles.) Red Shadow enters.
(Dialogue) (SID) "Oh, Pierre,
This was a mad chance." *etc.*

(SID) Listen, French cavalry. etc.

pp

(Pierre exits)

(Azuri enters)

pp

(Azuri enters)

(Soldiers enter)

f

(Soldiers exit)

p *dim.*

(Dialogue)

pp

No. 9. DUET (Margot and Pierre) and CHORUS.

"THEN YOU WILL KNOW"

Moderato.

Trumpet

pp

(Dialogue) (PAUL) Oh, inspection of the first Squadron. *(Dialogue continues)*

(PIERRE) I see your point! etc.

Allegretto.

p

pp

(Pierre sings)

My

p

prre

pas - sion is not to crash on and woo a

prre

mai - den in mod - ern fash - ion

prre

I like the ways of the old world.

prre

Days of a dear self con - trolled world. I'd

prre

not give you mad em - bra - ces to tear your

prre

lac - es and make you frown, dear,

rall.

prre

I'll kiss the hem of your gown, dear,

pp

prre

Then you will know I love you.

rall.

rall.

Moderato.

MARGOT.

MAR. It is ve-ry clear you've nev-er been a girl, That's no way to win a girl,

mf

PIERRE.

prre Is-n't there a dream that I can re - a - lize? One girl I can i - do - lize,

MARGOT.

MAR. Put her on a ped-es-tal and she will fall, She is hu-man af-ter all.

PIERRE. *rall.* *rit.* MARGOT. *a tempo* PIERRE.

prre All my love is gen - tle, My ap-peal is men-tal, She won't hear you call. My

pp rall. *rit.* *a tempo*

Allegretto.

prre

pas - sion is not to crash on And woo a

mf

prre

maid - en in mod - ern fash - ion,

prre

I like the ways of the old world,

prre

MARGOT.

Days of a dear self - con - trolled world, But

MAR.

I'm seek - ing mad em - bra - ces, at court - ly

MAR.

gra - ces I on - ly frown dear,

MAR.

That is why I

prre

I'll kiss the hem of your gown, dear,

pp *rall.*

MAR.

Can't love you, dear.

prre

Then you will know I love you.

(Soldiers enter)

Allegro.

1st & 2nd TENOR *f*

Look at that

CHO.

1st & 2nd BASS *f*

Look at that

f

ff

(Girls enter)

CHO.

sight, boys, Do we see right boys, What a de - light boys,

sight, boys, Do we see right boys, What a de - light boys,

unison.

SPECIAL GIRLS.

I. II. & III.

Start the bells ring - ing, send the world

GIRLS.

Start the bells ring - ing, send the world

CHO.

Pierre is in love.

Start the bells ring - ing, send the world

Pierre is in love.

Start the bells ring - ing, send the world

f

SPECIAL GIRLS.

1. sing - ing, hap - py news bring - ing Pierre is in love

2. sing - ing, hap - py news bring - ing Pierre is in love

3. sing - ing, hap - py news bring - ing Pierre is in love

GIRLS. sing - ing, hap - py news bring - ing Pierre is in love

CHO. sing - ing, hap - py news bring - ing Pierre is in love, Now don't be

sing - ing, hap - py news bring - ing Pierre is in love, Now don't be

TENORS hard on us for but - ting in, we did not mean to be so rude,

CHO.

BASSES hard on us for but - ting in, we did not mean to be so rude,

SPECIAL GIRLS.

1. Par-don us for cut-ting in, We would-n't for the world in-trude.

2. Par-don us for cut-ting in, We would-n't for the world in-trude.

3. Par-don us for cut-ting in, We would-n't for the world in-trude.

GIRLS. Par-don us for cut-ting in, We would-n't for the world in-trude.

Moderato.

MARGOT. Pierre is quite a no-ble knight, But he is not the man for me,

p

TENORS. Where's the sort you want to court you, Who is

CHO.

BASSES. Where's the sort you want to court you, Who is

Tempo di Valse.

MAR. *f* He must be a rough and rea - dy man,

CHO. he?

he?

f *mf*

MAR. stea - dy man He must

SPECIAL GIRLS. 1. *f* not Pi - erre

2. *f* not Pi - erre

3. *f* not Pi - erre

GIRLS. *f* not Pi - erre

TENORS. *f* not Pi - erre

CHO. Rea - dy man, not Pi - erre

BASSES. Rea - dy man, not Pi - erre

ff *p* *f* *p*

MAR. be a strong and hea - dy man,

SP. GIRLS. GROUPS 1. 2. & 3

GIRLS. That

That

CHO. Hea - dy man, That

Hea - dy man, That

MAR. I must

SPECIAL GIRLS. 1. can't be you Pi - erre, Pi - erre,

2. can't be you Pi - erre

3. can't be you Pi - erre, Pi - erre,

GIRLS. can't be you Pi - erre,

CHO. can be you Pi - erre, Pi - erre,

MAR. know that he can mas-ter me, What a man

TENORS. What a girl

CHO. What a girl

BASSES. What a girl

ff *p*

MAR. He must take me, shake me, break me,

SPECIAL GIRLS. 1. Who's the man? He must take her, shake her, break her,

2. Who's the man? He must take her, shake her, break her,

3. Who's the man? He must take her, shake her, break her,

GIRLS. Who's the man? He must take her, shake her, break her,

CHO. Who's the man? We would like

Who's the man? We would like

poco accel. *accel.*

f

MAR.

(Paul enters.) rit. a tempo

make me, know that I love a man, my man!

SPECIAL GIRLS. 1

rit. a tempo

make her know that she loves a man, her man!

2

a tempo

make her know that she loves a man, her man!

3

a tempo

make her know that she loves a man, her man!

GIRLS.

a tempo

make her know that she loves a man, her man!

CHO.

a tempo

to see him What a man, her man!

a tempo

to see him What a man, her man!

rit. a tempo

Nº 10. TRIO (Margot, Paul & Pierre) and CHORUS.

"I WANT A KISS."

Allegretto.

Paul.

What's the noise, what's the row? Tell me boys tell me how

Piano.

mf

PAUL. *rit.*

you start-ed up this fear - ful fuss?

SPECIAL GIRLS. 1 *mf*

Mar - got has been a - mus - ing us.

2 *mf*

Mar - got has been a - mus - ing us.

3 *mf*

Mar - got has been a - mus - ing us.

GIRLS. *mf*

Mar - got has been a - mus - ing us.

rit.

PAUL. Mar - got, I might have known, what have you done my own?

a tempo

MAR. MARGOT. I was in-struct-ing good Pier - re How to win a la - dy fair

(Almost spoken.)

PAUL. Pierre you're not a Ro-me-o,

PIERRE. Nor a gay Lo - tha-ri - o,

SPECIAL GIRLS. 1 *pp* Oh me! oh my, oh

2 *pp* Oh me! oh my, oh

3 *pp* Oh me! oh my, oh

GIRLS. *pp* Oh me! oh my, oh

(To each other.)

CHO. *pp* How to win Mar - got.

pp How to win Mar - got.

pp

MAR.

MARGOT.
rall.

But 'til you try it you nev - er know.

PRRE

May - - be it is bet-ter so___

SPECIAL GIRLS. 1

trou - ble is near we know,

2

trou - ble is near we know,

3

trou - ble is near we know,

GIRLS.

trou - ble is near we know,

CHO.

Trou - ble is near we know,

Trou - ble is near we know,

rall.

PRRE

a tempo

(Paul is furious.)

Could you give les - sons, dear show - ing me how?

a tempo

pp

MAR. rall. rit. Tempo di Valse.

I will be glad to; come Paul let's teach him now.

PAUL. rall. Pierre furious.

we will be glad to

rall. pp rit. Tempo di Valse. f

PAUL.

I want a kiss, give it to me, You know I must have my

mf

PAUL.

way; Love is like this, sim-ple you see,

PAUL.

Let poets say what they may dear! MARGOT. You want a kiss,

MAR. If you ask me, What if my an - swer is No,

PAUL. You can - not say No,

MAR. dear If I re - fuse Then you would lose

PAUL. dear If you re - fuse I will not lose

PRRE Oh that I might show her that I too

MAR. or would you take me so.

PAUL. I will just take you so.

PRRE know how to take her so.

Fox-Trot.

Fox-Trot.

Paul and Margot dance a Fox-Trot.

MAR.

PAUL.

PTTO

SPECIAL GIRLS.

1. I want a kiss, give it to me,

2. I want a kiss, give it to me,

3. I want a kiss, give it to me,

GIRLS. I want a kiss, give it to me,

CHO. I want a kiss, give it to me,

I want a kiss, give it to me,

Vln.Obb

MAR.

PAUL.

Prre

SPECIAL GIRLS.

1. You know I must have my way!

2. You know I must have my way!

3. You know I must have my way!

GIRLS. You know I must have my way!

CHO. You know I must have my way!

You know I must have my way!

Vln.Obb. 8va

MAR.

PAUL.

Prre

SPECIAL GIRLS.

1. Love is like this, Sim - ple you see

2. Love is like this, Sim - ple you see

3. Love is like this, Sim - ple you see

GIRLS. Love is like this, Sim - ple you see

CHO. Love is like this, Sim - ple you see

Love is like this, Sim - ple you see

Vln. Obb.

MAR.

PAUL.

Prre

SPECIAL GIRLS.

1. Let po - ets say what they may, dear.

2. Let po - ets say what they may, dear.

3. Let po - ets say what they may, dear.

GIRLS. Let po - ets say what they may, dear.

CHO. Let po - ets say what they may, dear.

Let po - ets say what they may, dear.

Vln. Obb

Tempo di Valse.

MAR. You want a kiss, If you ask me,

mf

MAR. What if my an - swer is No, dear,

PAUL. You can - not say No, dear,

7

Slower.

MAR. If I re - fuse Then you would lose

PAUL. If you re - fuse I will not lose

Slower.

mf

MAR. *rit.* *lento*

or would you take me so.

PAUL. *rit.*

I will just take you so.

SPECIAL GIRLS. 1. *rit.*

know how to take her so.

2. *rit.*

know how to take her so.

3. *rit.*

know how to take her so.

GIRLS. *rit.*

know how to take her so.

CHO. *rit.*

know how to take her so.

f rit. *lento*

Allegro.

mf

(Sid enters slowly)

p

(PIERRE) Sid! (SID) What is it Pierre? what has happened?

p

(PIERRE) Oh! I have played the fool; etc.

mf

(PIERRE) *(Sings)*

Prre

Hold you ___ in mad em - brac - ing ___ Your pul - ses ra - cing ___ you'd not re -

p

Prre

- pel me, Some day I might make you tell me,

mf

rit.

Tempo di Fox-Trot.

Prre

Tell me that you love me too

rit.

pp

(PIERRE) Sid! How long would it take our men to get here? etc.

(PIERRE) *(Sings)*

So _____

mf

prre

that's the sound that comes to warn you, Oh!

prre

(Sid breaks in on his singing) (SID) Sh!

In the night or ear - ly morn' you know

someone may hear you.

(They start to exit softly)

(Bennie enters)

(Dialogue)
(PIERRE) "Hello, Bennie" *etc.*

rall.

No. 11. DUET.-(Susan and Bennie)and GIRLS.

"IT"

Allegretto.

Bennie.

Piano.

1. There was a time when sex seemed
2. Joan has a ma - gic lure Jane

some - thing quite com-plex, Mis - ter Freud Then em-ployed
has a way de - mure Lou can pet you and get

words we nev - er had heard of.
An - y - thing that she asks for.

mp

He kept us on the string, We kept on
Fay rolls a wick - ed eye Kay heaves a

won - der - ing. But the seed of sin, Now at last has been
nif - ty sigh Ma - ble shows her knee That's the rea - son the

dim. *p*

Found by El - i - nor Glynn. In one word
birds eye Ma - ble you see. (SUSAN) Why do you

dim. *p*

8

She de - fines The in - def - in - a - ble thing.
look at them, and pay no at ten-tion-to me?

REFRAIN

p

She calls it "It," Just sim-ply "It;" That is the word They're us-ing
(BENNIE) Now that's "It" (SUSAN) So that's "It" (BENNIE) That was-n't took from an-y

p *a tempo*

mf

now For that im - pro - per frac - tion of vague at - trac - tion That
book See how her eyes get bol - der And look at that shoul-der

mf

gets the ac - tion some - how! You've ei-ther *got* or you have
(SUS.) I've got a shoul-der (BEN.) yes you have two lips, But look at

p

not That cer-tain thing That makes em' cling. So if the
those Look at those eyes, Look at those nose, Her per-son -

mf
boys don't seem — to fall for you, — There's just no hope — at
- al - i - ty — just ooz-es out, — (SUSAN) But what of me — (BENNIE) Your
mf

all for you! — Give up and *quit,* You'll nev-er *hit,* If you have
fuse is out — Give up and *quit,* You'll nev-er *hit,* (SUSAN) I wish that
mp

mf
not got "It!" She calls it "It!"
I had "It!" Now that's "It!"
1 2
p
mf
p
sf

INCIDENTAL MUSIC.

(BIRABEAU) What are you going to do? use a knife?
(AZURI) "My mother, she is mostly white," *etc. etc.*

p

Dialogue continues

Nº 12. DUET:- (Margot and Red Shadow.)

"THE DESERT SONG."

(BIRABEAU) Will you stop that whistling *(whistle)* (PIERRE) I've finished father. etc.

Allegretto.

Piano.

pp

p

L.H.

8

p

MARGOT.

I op - en my arms to en - fold them And they've

p

MAR.

gone like a breeze rush - ing by;

pp

L.H.

MAR.

Slower.

MAR. When life is gray I have a way To keep it gay!

p *mf*

MAR. All through the day I dream of love. Why

PIERRE

Moderato espressivo.

Rather fast.

PIERRE waste your time in vague ro - man - cing When

PRRE.

life it - self___ is at your call,_____ I come to you___ my heart ad -

f

PRRE.

- van - cing___ Oh! come to me and be my all._____ You

PRRE.

turn a - way,___ and yet you trem - ble,_____ My lit - tle bird___ has wings I

p

PRRE.

see,_____ Come leave your cage__ And don't dis - sem - ble If

rall.

rall.

prre

I but try I'll make you fly with me. (MARGOT) Why, you're the Red Shadow.

pp

a tempo

(PIERRE) At your service, Mademoiselle! etc.

Allegro

pp

Andante

Tempo di Valse.

PIERRE.

Prre

My des - ert is wait - ing, Dear,

mf

Prre

come there with me. I'm long - ing to

Prre

teach you Love's sweet mel - o - dy.

Prre

I'll sing a dream song to you,

prre

Paint - ing a pic - ture for two

rall.

PIERRE *1st* Blue hea - ven and you and I, And sand

MARGOT *2nd* Blue hea - ven and you and I, And sand

mf a tempo

kiss - ing a moon - lit sky, The des-ert breeze whis - p'ring a

kiss - ing a moon - lit sky, The des-ert breeze whis - p'ring a

lul - la - by, On - ly stars a - bove you to see I

lul - la - by, On - ly stars a - bove you to see (PIERRE) I

love you. Oh! give me that night di - vine, And
love you. Oh! give me that night di - vine, (both) And

rall. *a tempo*

let my arms in your's en - twine, The des-ert song
let my arms in your's en - twine The des-ert song

f

call - ing, Its voice en - thrall - ing will make
call - ing, Its voice en - thrall - ing will make

1. 2.

you mine.
you mine.

rall. *rall.*

(Pierre embraces and kisses Margot)

mf a tempo

(She breaks away from him and strikes him across the face with whip)

(Exit Pierre)

rall.

p

(Margot recovers and in great alarm) (MARGOT) General Birabeau! Paul! Paul!

Agitato

p

(Dialogue)

Nº 13. FINALE—ACT I.

Vivace.

(BIRABEAU:) Well, the Red Shadow's done one good thing, he's taught that girl to

Piano.

p

L.H.

make up her mind. etc.

rall.

p

p a tempo

MAR.

Recit.

Won't you wish us luck?

Recit.

PIERRE.

I do, I hope you're happy.

(starts to go.)

p

MAR.

Where are you go - ing?

PIERRE.

I don't know.

MARGOT

The

MAR.

wed - ding will be at nine o' - clock;

We'll see you

MAR.

then.

(Spoken)(PAUL.) Oh! surely I was just trying to think
what suit I ought to wear. *(Exit)* (PAUL.) Fool!

rit.

ff

Marcia grandioso.

(Crowd enters.)

SPECIAL GIRLS. 1. Oh! luck-y Paul, tell us all, is it real-ly true?

2. Oh! luck-y Paul, tell us all, is it real-ly true?

3. Oh! luck-y Paul, tell us all, is it real-ly true?

GIRLS. Oh! luck-y Paul, tell us all, is it real-ly true?

8 *loco*

ff

SPECIAL GIRLS. 1. May we but say hap - py day and good luck to you!

2. May we but say hap - py day and good luck to you!

3. May we but say hap - py day and good luck to you!

GIRLS. May we but say hap - py day and good luck to you!

TENORS May we but say hap - py day and good luck to you!

CHO.

BASSES May we but say hap - py day and good luck to you!

8 *loco*

Allegro.

PAUL. Thank you, All we can find to say is thank

MARGOT.

PAUL. you. You are so sweet all of you,

MAR. These flow - ers here mean friend-ship, dear.

PAUL. These flow - ers here mean friend-ship, dear.

TENORS Mar - - got, our Paul will take a pre - cious

CHO.

BASSES Mar - - got, our Paul will take a pre - cious

CHO.

car - go to car - ry off to Par - is.

car - go to car - ry off to Par - is.

Marcia grandioso
not too fast

MAR.

I thank you all, What am

PAUL.

I love you, dear lit - tle bride to be,

SPECIAL GIRLS. 1

Mar - got, you sweet dear lit - tle bride to be,

2

Mar - got, you sweet dear lit - tle bride to be,

3

Mar - got, you sweet dear lit - tle bride to be,

GIRLS.

Mar - got, you sweet dear lit - tle bride to be,

CHO.

Mar - got, you sweet dear lit - tle bride to be,

Mar - got, you sweet dear lit - tle bride to be,

R.H.

MAR. I to say? Slower It's hard to say

PAUL. I love you, dear lit-tle bride to be.

SPECIAL GIRLS. 1 Mar - got, you sweet dear lit-tle bride to be.

2 Mar - got, you sweet dear lit-tle bride to be.

3 Mar - got, you sweet dear lit-tle bride to be.

GIRLS. Mar - got, you sweet dear lit-tle bride to be.

CHO. Mar - got, you sweet dear lit-tle bride to be.

Mar - got, you sweet dear lit-tle bride to be.

Slower

R.H.

p

MAR. good-bye— to all you dears I know that I'll miss you. *rit.* Allegretto moderato PAUL Come to my side!

rit.

mf

MAR. Wheth - er I will it or no, dear.

PAUL. You'll be my bride Wheth - er you will it or no, dear.

Valse moderato

Paul & Margot exit

MAR. You'll have to take me so.

PAUL. *ff* If you re - fuse I will not lose I will just take you so.

SPECIAL GIRLS. 1 *ff* If she re - fuse He will not lose her so.

2 *ff* If she re - fuse He will not lose her so.

3 *ff* If she re - fuse He will not lose her so.

GIRLS. *ff* If she re - fuse He will not lose her so.

CHO. *ff* If she re - fuse He will not lose her so.

Valse moderato

ff *rit.*

Moderato

Azuri enters

mf

f

(BIRABEAU) Azuri!

2 Cyms.

ff

pp

p

(AZURI) General Birabeau, I take your advice. I am going back to the hills with the girls. I wait there. etc.

ff

ff

Horn

f

p

f

rall.

ff

pp

L.H.

L.H.

pp

L.H.

pp

ff — *p*

rall.

(AZURI) Come on girls, dance!

DANCE.

Allegro moderato.

f

cresc.

molto cresc.

ff

8

8

accel.

(*Paul enters. Azuri sees him and stops her dance*) (AZURI) The bridegroom! Ah, now we can do this Morocco dance of marriage. (CROWD) Yes, yes, how does it go?

ff *dim.* *ppp*

(AZURI) Ah, it is very gay, what you call a good joke! etc.

Moderato.

very slow *pp a tempo*

Tempo di Valse.

PAUL

I'd choose you all!

TENORS

He'd take them all.

BASSES

He'd take them all.

Tempo di Valse.

mf

AZURI *(Spoken)*

You must choose one

He'd like to have us all in his ha - rem.

He'd like to have us all in his ha - rem.

He'd like to have us all in his ha - rem.

He'd like to have us all in his ha - rem.

He'd like to have them all in his ha - rem.

He'd like to have them all in his ha - rem.

He'd like to have them all in his ha - rem.

p

PAUL

In that case I'll choose A - zu - ri.

AZU.

(holds up finger)

One

SPECIAL GIRLS

1

f

Oh what would Mar-got say if she saw her bride - groom act this way.

2

f

Oh what would Mar-got say if she saw her bride - groom act this way.

3

f

Oh what would Mar-got say if she saw her bride - groom act this way.

CIRLS

f

Oh what would Mar-got say if she saw her bride - groom act this way.

CHO.

f

Oh what would Mar-got say if she saw her bride - groom act this way.

f

Oh what would Mar-got say if she saw her bride - groom act this way.

SPECIAL GIRLS 1
Now, do your danc-ing please fair A - zu - ri. Charm, al - lure and tease.
SPECIAL GIRLS 2
Now, do your danc-ing please fair A - zu - ri, Charm, al - lure and tease.
SPECIAL GIRLS 3
Now, do your danc-ing please fair A - zu - ri. Charm, al - lure and tease.
GIRLS
Now, do your danc-ing please fair A - zu - ri, Charm, al - lure and tease.
CHO.
Now, do your danc-ing please fair A - zu - ri, Charm, al - lure and tease.
Now, do your danc-ing please fair A - zu - ri, Charm, al - lure and tease.

8

SPECIAL GIRLS 1
Now what comes next. Let's see what's next.
SPECIAL GIRLS 2
Now what comes next. Let's see what's next.
SPECIAL GIRLS 3
Now what comes next. Let's see what's next.
GIRLS
Now what comes next. Let's see what's next.
CHO.
What is the game? Come play the game.
What is the game? Come play the game.

rall.

p

rall.

(During this, SID *comes on in his beggar clothes)*

AZURI *(Spoken)*:- Now, the Bridegroom dances with the chosen one - etc.

Andante moderato.

mf

PAUL: Now look here, Azuri.

AZURI: Oh you are not sure you will still love the bride?

rall.

AZURI'S DANCE.

(Sings.) Moderato.

SID. Soft as a pig-eon lights up - on the sand,

mf stacc. *simile*

SID. Swift as a ti-ger she_will grip his hand, claws of a ti-ger sharp with

SID. fu - ry, So is the maid A - zu - ri.

SID.

Oh!

PAUL.

Soft as a pig-eon lights up - on the sand, Swift as a ti-ger she will

SPECIAL GIRLS.

1.

Oh!

2.

Oh!

3.

Soft as a pig-eon lights up - on the sand, Swift as a ti-ger she will

GIRLS.

Soft as a pig-eon lights up - on the sand, Swift as a ti-ger she will

CHO.

Oh! be - ware ti - ger's claw,

Oh! be - ware ti - ger's claw,

mf stacc.

simile

SID. — claws of a ti-ger sharp with fu - ry,

PAUL. grip my hand,

SPECIAL GIRLS. 1. — and you must be-ware A - zu - ri,

2. — and you must be-ware A - zu - ri,

3. grip his hand, claws of a ti-ger sharp with fu - ry,

GIRLS. grip his hand, claws of a ti-ger sharp with fu - ry,

CHO. Bride - groom must be - ware of the maid A - zu - ri,

Bride - groom must be - ware of the maid A - zu - ri,

SID. Bride - groom be - ware of Ah! Ah! Ah!

accel.

S. GLS. Bride - groom be - ware the maid Ah!

unis.

GIRLS. Bride - groom be - ware the maid Ah! Ah!

CHO. Paul you be - ware of Ah! Ah!

Paul you be - ware of– Ah! Ah! Ah!

poco accel. *molto accel.*

Allegro

SID. Ah!

S. GLS. Ah!

GIRLS. Ah!

CHO. Ah!

Ah!

Allegro

con 8

(At the sound of the siren, Azuri stops her dance) *A soldier rushes in.*

8

(Girls shriek)

Furioso

f

SOLDIER: Look, look, the fires on the hill! *(Crowd)* "The Red Shadow! The Red Shadow!" etc.

PAUL: Another challenge!

Moderato.

pp

R.H.

Segue

Tempo di Marcia.

p

cresc.

Trumpet.

SPECIAL GIRLS UNIS.

SP. GLS. *ff* Sol - diers, when the bat - tle is o - ver let the bu - gle blow.

GIRLS. GIRLS. *ff* Sol - diers, when the bat - tle is o - ver let the bu - gle blow.

CHO. *ff* Out we'll go to rout the foe, for back at

ff Out we'll go to rout the foe, for back at

ff

(Soldiers and crowd Exit)

SP.GLS. Ra, ta, ta, ta, Ra, ta, ta, ta, ta, Ra, ta, ta, ta, ta, ta,

GIRLS. Ra, ta, ta, ta, Ra, ta, ta, ta, ta, Ra, ta, ta, ta, ta, ta,

CHO. home there waits per - chance.—

home there waits per - chance.—

pp *rall.*

BIRABEAU: Come, Margot, it isn't so bad, etc.

Andante con moto.

(Exit Margot.)
(Enter Susan.)

Segue

SUSAN: General, General—the Riffs! BIRABEAU: Where?

Tempo di Marcia.

Shot—(Girls scream)

mf

rall.

(Enter Riffs)

Vivace.

(Riffs bind General Birabeau)

ff

ff

BIRABEAU: "What does this mean?" etc.

(Enter Bennie and Susan.)

rit.

f

Moderato grazioso.

(Hassi enters pushing Bennie)

p

(Susan is pushed in)

(Bennie and Susan are pushed off)

(MARGOT) Come a step nearer, and I'll fire (PIERRE) Mindar, put down that gun!

molto accel.

128 Andantino marcato.

PIERRE (*singing*)

quasi Recit.

prre

I have a com - mand for you all. If this

pp *ff* *pp*

prre

la - dy should be brave e - nough to kill me it is my

ff *pp* *ff* *p*

prre

or - der that you do not harm her. Let her go

Unpunished
Untouched!

sf *ff*

PIERRE.
You have heard my command!

Valse moderato.

p

prre

molto espressivo

And you have heard my command, there is your pistol (*Sings*) And here is my heart.

rall.

prre

mf

Blue Heav - en and you and I and sand

pp

prre

kiss - ing a moon - lit sky a des-ert breeze Whis - pring a

prre

lul - la - by On - ly stars a - bove you to see I love you

prre

PIERRE & MARGOT

oh! give me that night di - vine And let my arms in

GIRLS.

pp

(*hum*)

CHO.

pp

(*hum*)

pp

(*hum*)

PRRE MAR. your's en - twine. The des-ert song call - ing Its voice en - thrall-ing will

GIRLS - - The des-ert song call - ing Its voice en - thrall-ing will

CHO. - - The des-ert song call - ing Its voice en - thrall-ing will

- - The des-ert song call - ing Its voice en - thrall-ing will

rall. Adagio.

PRRE MAR. make you mine.

GIRLS. make you mine.

CHO. make you mine.

make you mine.

Adagio. *(CURTAIN)*

8va

rall.

ff *ff* *p* *ffz*

END OF ACT I.

№ 14.

Act II.

ENTR'ACTE.

Piano.

Tempo di Valse.

p

Con Ped.

Vln Solo

p

un poco rall.

un poco rall.

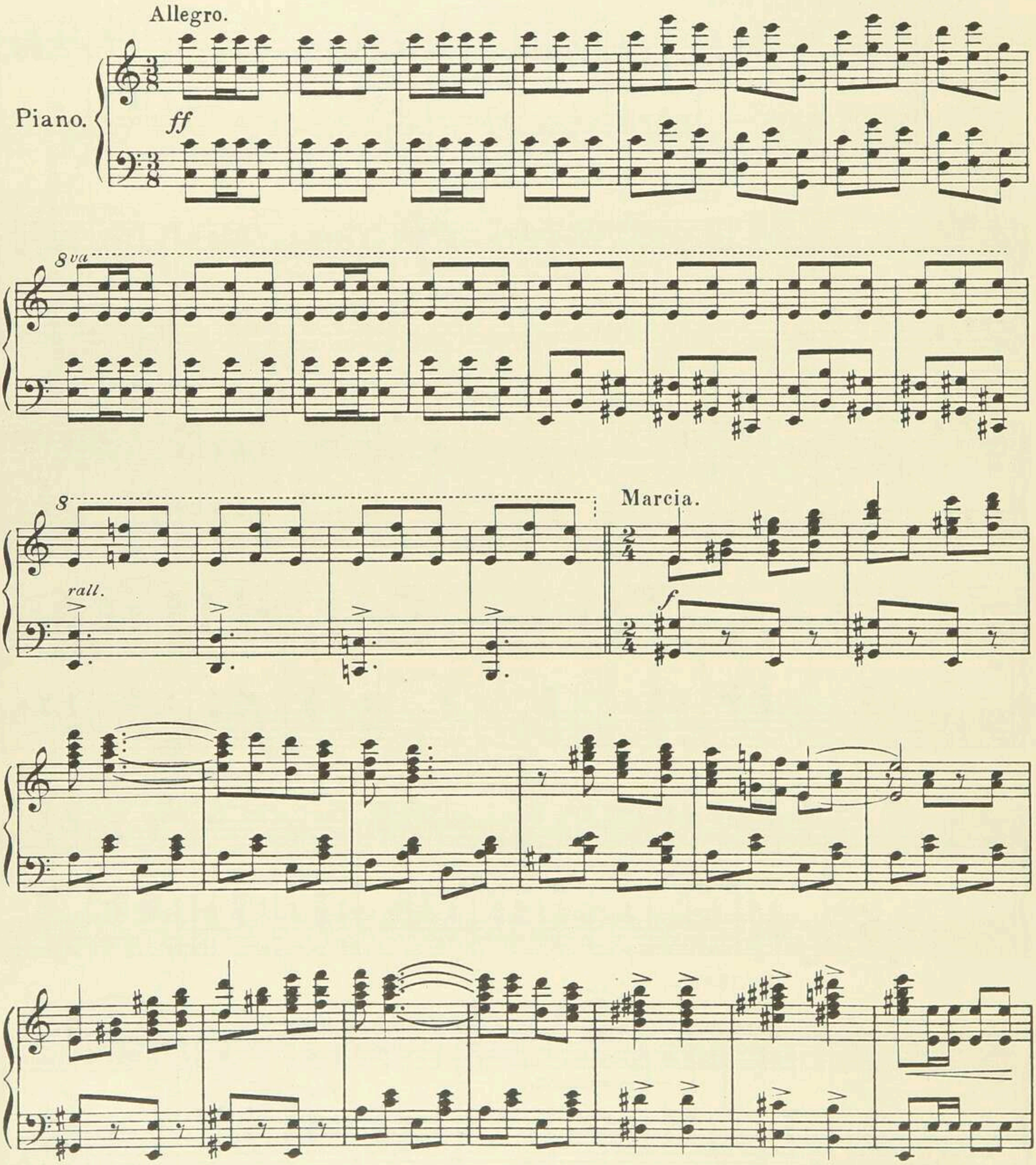
pp a tempo

ff rit.

sf

Ped. *

No. 15. OPENING CHORUS.



ff

Curtain

CLEMENTINA.

f

My lit - tle cast - a - gnette, keep sing - ing. My

SPECIAL GIRLS.

1

2

3

f

My lit - tle cast - a - gnette, My

My lit - tle cast - a - gnette, keep sing - ing. My

My lit - tle cast - a - gnette, keep sing - ing. My

GIRLS

f

My lit - tle cast - a - gnette, keep sing - ing. My

mf

CLEM

lit - tle cast - a - gnette, Keep bring - ing the

SPECIAL GIRLS.

1 lit - tle cast - a - gnette, the

2 lit - tle cast - a - gnette, Keep bring - ing the

3 lit - tle cast - a - gnette, Keep bring - ing the

GIRLS

lit - tle cast - a - gnette, Keep bring - ing the

CLEM

mem - o - ry of Spain, of Spain. Your

SPECIAL GIRLS.

1 mem - o - ry of Spain, of Spain. Your

2 mem - o - ry of Spain, of Spain. Your

3 mem - o - ry of Spain, of Spain. Your

GIRLS

mem - o - ry of Spain, of Spain. Your

CLEM.

click - ing and click - ing is trick - ing my brain to make me sigh,

SPECIAL GIRLS. 1

click - ing and click - ing is trick - ing my brain to make me sigh,

2

click - ing and click - ing is trick - ing my brain to make me sigh,

3

click - ing and click - ing is trick - ing my brain to make me sigh,

GIRLS

click - ing and click - ing is trick - ing my brain to make me sigh,

CLEM.

— For danc - ing be - neath a Span - ish sky en -

SPECIAL GIRLS. 1

be - neath a Span - ish sky

2

— For danc - ing be - neath a Span - ish sky en -

3

— For danc - ing be - neath a Span - ish sky en -

GIRLS

— For danc - ing be - neath a Span - ish sky en -

CLEM.

-tranc-ing. My lit - tle cast - a - gnette, Ne - ver let me

SPECIAL GIRLS. 1

— My lit - tle cast - a - gnette, Ne - ver let me

2

-tranc-ing. My lit - tle cast - a - gnette, Ne - ver let me

3

-tranc-ing. My lit - tle cast - a - gnette, Ne - ver let me

GIRLS

-tranc-ing. My lit - tle cast - a - gnette, Ne - ver let me

8va

(GUARD) Quiet, dogs of Spain– The mighty one approaches

(Enter Ali Ben Ali)

CLEM.

be for - get - ting my Spain.

SPECIAL GIRLS. 1

be for - get - ting my Spain.

2

be for - get - ting my Spain.

3

be for - get - ting my Spain.

GIRLS.

be for - get - ting my Spain.

8va

No 16 SONG-(Clementina) & GIRLS.

"SONG OF THE BRASS KEY."

CLEMENTINA: Oh, no, Senor - We are from Barcelona - - and not rubbish, if you please - - We are ladies of the Brass Key.

Allegretto.

Clementina.

On ___ the streets of Spain Love ___ lies at your

Piano.

p

CLEM. feet, Love's ___ ad-ven-ture sweet.

SPECIAL GIRLS.

SP.GLS. *f* Lives on the streets of Spain

GIRLS.

GIRLS. *f* Lives on the streets of Spain

f

CLEM. La - dies beckon you with ___ a lit-tle key. Fol - low and you'll see

p

CLEM.

So if you see me sly - ly

SP.GLS.

f

Just where they beck - on you.

GIRLS.

f

Just where they beck - on you.

f

mf

CLEM.

swing-ing my key Soon I will see you shy - ly

CLEM.

fol - low - ing me I will bring to you

SP.GLS.

UNIS. *pp*

Ah!

GIRLS.

pp

Ah!

pp

CLEM. All the joy I know If you do not go.

SP.GLS. Ah Ah

GIRLS. Ah Ah

CLEM. Then I will sing to you.

SP.GLS. Then I will sing to you.

GIRLS. Then I will sing to you.

L'istesso tempo.

f *staccato*

REFRAIN.

CLEM. There is a key, A key to my heart If you can but find the door.

mf

CLEM.

On - ly for me for me to im-part this se-cret of love - land lore.

CLEM.

There is a gold - en gate - way That you can o - pen straight - way;

CLEMENTINA & GIRLS.

CLEM.

Just fol - low me And soon you will see One kiss is the key to more.

ALI: When will these western people be civilized?

mf poco accel.

ALI.

Wo - men are slaves men have not re - a - lized.

poco rall.

Tempo I.

(Spoken to Guard)

ALI.

Do keep them quiet!

SP.GLS.

UNIS.

We don't a -

GIRLS.

So are we on - ly com-mon slaves? We don't a -

Tempo I.

p

Spoken

ALI.

This is too much!

CLEM.

Up - on your hill you

SP.GLS.

-gree you have on - ly lived in caves

GIRLS.

-gree you have on - ly lived in caves What could you

CLEM. Can wait un - til you hear

SP.GLS *rall.* We tell you

GIRLS. *rall.* see What could you see.

rall.

Tempo I.

CLEM. There is a key, A key to my heart, If you can but find the

SPECIAL GIRLS. 1 There is a key, A key to my heart, If you can but find the

2 There is a key, A key to my heart, If you can but find the

3 O - - - pen my heart

GIRLS. O - - - pen my heart

Tempo I.

f

CLEM.

door. On - ly for me, for me to im - part This

SPECIAL GIRLS. 1

door. On - ly for me, for me to im - part This

2

door. On - ly for me, for me to im - part This

3

I am wait - ing I will im - -

GIRLS.

I am wait - ing I will im - -

CLEM.

se-cret of love - land lore. There is a gold - en gate - way

SPECIAL GIRLS. 1

se-cret of love - land lore. There is a gold - en gate - way

2

se-cret of love - land lore. There is a gold - en gate - way

3

- part my dear se - cret my gold - en gate - way

GIRLS.

- part my dear se - cret my gold - en gate - way

CLEM. That you can op - en straight - way Just fol - low me, And

SPECIAL GIRLS. 1 That you can op - en straight - way Just fol - low me, And

2 That you can op - en straight - way Just fol - low me, And

3 you'll op - en straight - way Fol - - low

GIRLS you'll op - en straight - way Fol - - low

CLEM. soon you will see, One kiss is the key to more! more!

SPECIAL GIRLS. 1 soon you will see, One kiss is the key to more! more!

2 soon you will see, One kiss is the key to more! more!

3 me for a kiss is the key. key.

GIRLS me for a kiss is the key. key.

Nº 16ª

SPANISH DANCE.

Piano.

Vivo.

ff

8va

sf

1.

2.

sfz

accel.

vivo accel.

ff

No. 16b

REPRISE.

Moderato.

Clementina. Give him the key, the key to your heart and

Piano. *mf*

CLEM. help him to find the door.

MARGOT *almost spoken*

Nev - er! Nev - er!

MAR. Soon - er I die

to PIERRE

I'll not sub - mit to

CLEM. Tell him of Love - land's lore

MAR.

you. Will you let me

CLEM.

there is a gold-en gate - way that he will op - en straight - way

SPECIAL GIRLS. 1. 2.

there is a gold-en gate - way that he will op - en straight - way

3.

Love's gold - en gate - way He'll op - en straight - way

GIRLS.

Love's gold-en gate - way He'll op - en straight - way

MAR.

go! Oh! I hate you I hate you so.

CLEM.

you know that he is rea-dy to see That one kiss is the key to more.

SPECIAL GIRLS. 1. 2.

you know that he is rea-dy to see That one kiss is the key to more.

3.

just one kiss is the best key to more.

GIRLS.

just one kiss is the best key to more.

No. 17.

DUET — (Clementina and Bennie)

"ONE GOOD BOY GONE WRONG."

Allegretto.

Bennie.

Bold wo - man, please un - hand me, you do not

Piano.

mf

BEN.

un - der-stand me, I'm not the sort of man you seem to think I am;

BEN.

I'm not a gay home wreck - er, I'm just a sim - ple soul; Im -

BEN.

rit.

- per - vi - ous to wo - man, song, and drink, I am. And

CLEMENTINA.

rit.

Lightly

A little slower.

BENNIE.

CLEM. are you sure you are? Why yes! I think I

CLEMENTINA BENNIE.

BEN. am. So ve - ry pure you are. I'm on the brink, I

CLEMENTINA

BEN. am! *(Hum)* Ah Ah Ah

BENNIE.

CLEM. I'm in the sink, I am!

rall.

Allegro.

BEN.

Gosh! I might as well con - fess it, If I did - n't you would guess it,

BEN.

wo - men ____ are the bane of my youth. ____

BEN.

Ev - 'ry one's a ti - ger cat, with me it's sad but cer - tain that with

BEN.

wo - men ____ life can nev - er be smooth. ____ For they can

BEN. trip you with tricks, and grip you like quick sand,

CLEMENTINA.

CLEM. Some day dear you will be mine

BENNIE. CLEMENTINA.

BEN. Can't you see I don't want you? I'll be a

CLEM. con - stant nymph or some - thing sweet to him for whom I pine;

REFRAIN

BEN. One good boy gone wrong,

mf

BEN. One good boy gone wrong,

BEN. Youth must have its fling so they say;

BEN. Here's where I start fling - ing my youth a - way,

BEN. One more vic - tim picked,

BEN. Once more sex has clicked,

BEN. One more sap - head who's been tricked and trap - ped, just an -

BEN. - oth - er boy gone wrong.

DANCE

Not too fast (languid)

f

fz

Allegro

ff

f

Gradually slower and softer

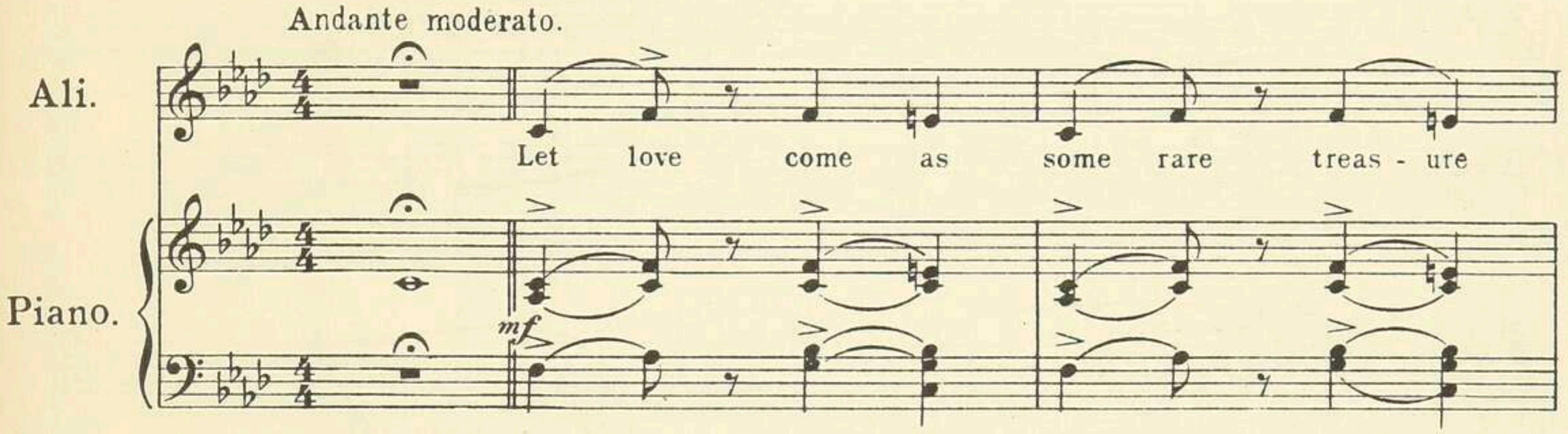
to the end

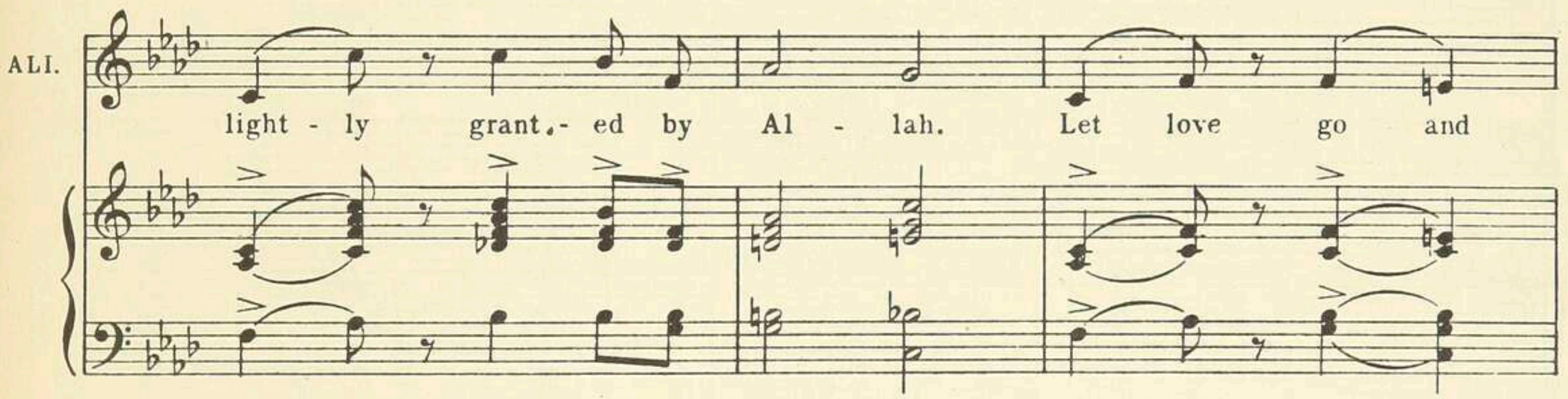
pp

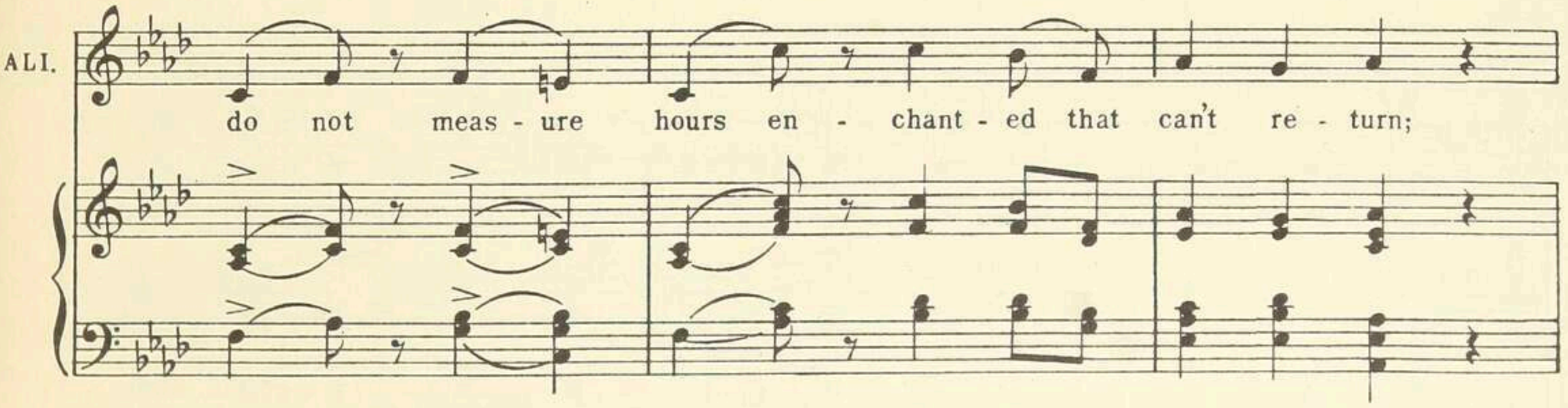
Nº 18 CONCERTED NUMBER (Red Shadow, Sid, Ali) & Men

"EASTERN AND WESTERN LOVE"

(A) LET LOVE GO
(B) ONE FLOWER IN YOUR GARDEN
(C) ONE ALONE







ALI. *p*

One wo-man you have once car-essed soon strikes you ve-ry like the rest,

TENORS *p*

CHO. when you once car - essed,

BASSES *p*

Just like all the

p

ALI. *rall.*

Her kiss is nei-ther worst nor best. That is love's way, so

CHO. There is on - ly you, that is love's way,

rall.

rest There is on - ly one way, Ah!

rall.

Tempo I.

ALI. *mf*

Love will come as some rare treas-ure light - ly grant - ed by Al - lah.

mf

ALI. *f*

Love will go, so take it while you may,— so take it while you

f *rall.* *pp*

Andante.

SID. *f*

ALI.

may. If one flow'r grows a-lone in your gar - den its fra - grant

mf

SID.

sweet - ness will soon pass a - way. If one flower grows a-lone in your

SID.

gar - den soft pe - tals bloom - ing must wi-ther some day. Love's

SID. bow - ers should be o-ver - flow - ing with sweet passion flow - ers of var-ied per-

CHO. *p* Love's bow - ers where flow-ers grow,

8

p

SID. -fume. So ga - ther your pre-cious col -

CHO. *p* Per - fume Love's

p Pas - sion flowr's Per - fume Love's

8

p

SID. -lec - tion, A har-em of blos - soms, love's fire to con -

CHO. fire will guide you,

fire will guide you,

8

ALI. ev-'ry lov - er's bow - ers ___ should be o - ver - flow - ing ___ with pas-sion

SID. sume ___ Love's bow - ers ___ should be o - ver - flow - ing ___ with pas-sion

CHO. Love's fire all con - sum - ing ___ should be o - ver - flow - ing ___ with pas-sion

Love's fire all con - sum - ing ___ should be o - ver - flow - ing ___ with pas-sion

ALI. flow - ers ___ of var-ied per - fume, ___ so gath - er ___ a har-em of

SID. flow - ers ___ of var-ied per - fume, ___ so gath - er ___ a har-em of

CHO. flow - ers ___ of var-ied per - fume, ___ so gath - er ___ a har-em of

flow - ers ___ of var-ied per - fume, ___ so gath - er ___ a har-em of

ALI. blos - soms love's fire con - sum - ing. So let it be

SID. blos - soms love's fire con - sum - ing. So let it be

CHO. blos - soms love's fire con - sum - ing. So let it be

blos - soms love's fire con - sum - ing. So let it be

ALI. known one love on - ly serves no man.

SID. known one love a - lone one love a - lone is not for men.

CHO. known one love a - lone is not for men.

known one love on - ly serves no man.

pp

p

pp

Tempo I.

ALI. Let love come as some rare trea - sure light - ly granted by—

mf

ALI. Al - lah. Let love go and snatch its plea - sure and

SID. Snatch up all its joy be -

CHO. Let love go and snatch its plea - sure and

Let love go and snatch its plea - sure and

ALI. ere it fly, fly a - way.

SID. - fore it starts to fly, a - way.

CHO. ere it fly, fly a - way.

ere it fly, fly a - way.

Tempo di Valse.

ALI.

Why are you si - lent, my friend?

ALI.

SID.

He is now dreaming of love.

SID.

PIERRE.

I have heard all that you have been say - ing,

prre

yet I a - lone may love in my own way.

rall.

Adagio.

prre

Lone - ly as a de - sert breeze, I may wan - der where I please,

p

prre

Yet I keep on long - ing Just to rest a - while. Where a sweetheart's ten-der eyes

prre

take the place of sand and skies; All the world for - got - ten In one woman's smile.

Andante moderato.

prre

One a - lone to be my own, I a - lone to know her ca - res - ses,

pp

prre

One to be E - ter - nal-ly The one my wor-ship-ping soul pos-

prre

- ses - ses; At her call I'd give my all,

prre

rit.

All my life, and all my love en - du - ring. This would be a mag-ic

rall.

prre

world to me If she were mine a - lone.

Prre & SID.

mf

One a - lone to be my own, I a - lone to know her ca - res - ses,

ALI.

mf

He loves her on - ly and, He a - lone will know her ca - res - ses,

CHO.

pp Al - lah! He loves her on - ly

He loves her on - ly, He loves her on - ly,

pp

Prre & SID.

one to be E - ter-nal-ly The one my wor-ship-ping soul pos - ses - ses;

ALI.

Al - lah what mad - ness for one his wor-ship-ping soul a - dores and loves;

CHO.

sf

O E - ter-nal-ly and wor - ships dear - ly;

sf

Al - lah what mad - ness for one his wor-ship-ping soul pos - ses - ses;

Prre

At her call I'd give my all, All my life and all my love en - dur - ing

rit.

SID.

At her call I'd give my all, en - dur - ing

ALI.

f ev - 'ry bit of love dear,

CHO.

Al - lah gives ev - 'ry bit of love dear,

f ff

At her call so he gives ev - 'ry bit of love dear,

rit. a tempo

Prre

This would be a mag - ic world to me If she were mine a - lone.

ff

SID.

This would be a mag - ic world to me If she were mine a - lone.

ff

ALI.

p

Oh how he longs to have her all a - lone.

ff

CHO.

pp

Oh how he longs to have her all a - lone.

ff

pp

ff

Nº 18ª INCIDENTAL FINALETTO-SCENE II.

Marche Funèbre.

(HASSI) This will be no ordinary death, but a death of horror for you two. etc.

Piano.

Very slow ***pp***

Moderato.

pp

Nº 19. OPENING-SCENE III.

Tempo di Marcia.

Piano.

f

Nº 20 SCENE – (Margot & Red Shadow)

"THE SABRE SONG"

(MARGOT) I'm not, I'm not – oh it's not true – etc

Tempo di Valse.

Piano

pp fast

(RED SHADOW) Yes!

(MARGOT) Oh! I've had enough of it. etc.

Tempo di Valse.

MARGOT

I find the sim - ple life en - tranc - ing, Gen-tle and calm and kind.

mf

RED SHADOW.

R. S. Did-n't you say you liked ro - manc - ing, Have you changed your

MAR. To be chang-ing her mind is a wo - man's

R. S. mind? The mind of a wo - man

MAR. way, As you well know. I on - ly want Pi -

R. S. chan - ges, I well know.

MAR. - erre, my sweet Pi - erre.

rall.

R. S. If you long for Pi - erre that is fair.

rall.

pp

(RED SHADOW) You long for Pierre, that is fair. Margot, I'll give you your chance. I'll send Pierre to you. etc.

Allegretto.

(Red Shadow exits)

(Margot picks up the sword, comes forward looks at it tenderly,

L'istesso tempo

mf

and puts sword down again)

rall.

Andantino

MARGOT.

Why I can take his sword here

f

MAR.

And___ with one quick dart right through his heart

MAR.

Stab him as he mocks me. What sweet re -

MAR.

- venge___ for all his laugh - - ter! But what is there that

MAR.

halts me and stays my arm?

Quasi recit.

MAR.

Something is tear-ing my heart. Is it fate to love him whom I hate?

p *f*

Poco allegretto. (*goes to sword, slowly* *and picks it up again*)

MAR.

There is his sa - bre there, so like the man. In bril-liance shin-ing fair,

p

MAR.

so like the man. Though I mean nought to him, why do I sigh

MAR.

And give my thought to him, please tell me why? Sa-bre bright and

rall.

a tempo

MAR.

gleam - ing, ev-er by his side, Dare I tell my

mf

MAR.

dream - ing Dare my heart con - fide All my se-cret

accel.

MAR.

long - ing, Wish-es that are throng - ing, feel-ings that I

er *an* *do*

MAR.

vain - ly try to hide? When you're with your

f rall.

MAR.

mas - ter Prom-ise not to tell that my heart beats

a tempo

MAR.

fas - ter 'neath his mag-ic spell. For if you should

cresc. e accel.

MAR.

tell him what I'm dream - ing of; he

cresc. e accel.

8

f

MAR.

may call it love.

8

rall.

ff

ENCORE.

(At beginning of Encore, Margot goes over to mirror)

Poco allegretto.

MAR.

stacc.

La

La

stacc.

MAR.

La

La

La

MAR.

accel e cresc.

Legato.

Long - ing, secret wishes throng - ing, feelings that I

accel. e cresc.

MAR.

vain - ly try to hide.

stacc.

La

rall.

rit.

MAR.

La La

stacc.

a tempo

MAR.

accel. e cresc.

La La

accel. e cresc.

Legato

MAR.

Tell him what I'm dream - ing of; he

8va

f

MAR.

may call it love.

8va

rall.

ff

Nº 21 FINALETTO– SCENE III

(*Margot throws herself down in desperation on the couch*)

Andante moderato

Piano

p

(*Pierre as Red Shadow enters*)

(PIERRE) Margot prepare yourself, you're going away with me.

3

3

(MARGOT) What has come over you? etc.

(*Pierre sings*)

You love me;

prre

MARGOT

rall.

Nev - er mind how I know. I'm a - fraid of

rall.

Tempo di Valse

MAR.

you.

prre

Blue hea - ven and you and I, and

p

prre

sand kiss - ing a moon - lit sky; a des - ert

prre

breeze whis - p'ring a lul - a - by, on - ly stars a -

prre

MARGOT

- bove you to see I love you. Oh!

MAR.

BOTH

give me that night di - vine, And let

my arms in your's en - twine; The des - ert song

call - ing its voice en - thrall - ing will make you

rall.

Allegretto moderato.

(*Azuri enters followed by Ali, Mindar, and some of the men*)

Ali (*calling his men*) Come!

pp

(RED SHADOW) What are you doing here? (ALI) (*to Margot*) You'd better go. etc.

Moderato.

(BIRABEAU) Margot! (RED SHADOW) (*to Margot*) Go to him, if you wish. etc.

accel.

(BIRABEAU) I trust to your **chivalry**, etc.

(*to Red Shadow*)

(BIRABEAU) Sir, Azuri guided me here - I've come alone - I've come for Margot to take her home. Your leader seems afraid to speak.

p *slow*

(*Dialogue*)

pp

(*Biraheau draws sword*) (*Red Shadow drops his sword*) (*Ali*

picks up sword, gives it to Pierre)

(ALI) What has come over you?

pp

Meno.

Quasi recit.

(BIRABEAU) So this is the famous Red Shadow.

p

pp

(*Strikes him*) Now will you fight me?

sff

Maestoso.

(*Pierre drops his sword, sinks*

ff

down, buries his head in his hands.)

rall.

Nº 22.

SCENE IV.

"FAREWELL."

Moderato.

Piano.

mf

(MINDAR) This is the edge of the desert.

Slow.

rall.

pp misterioso

(RED SHADOW) May I say good bye to my men?

(Red Shadow walks along the band, stops at one man,

and makes the sign of head and heart)

Abdul, good-bye old friend!

(Walks on a few more steps)

Mohammed, you saved my life once. etc.

rall.

Not too fast.

pp

(sings softly)

R. S.

So ——— it means the Riffs are a - broad

(stops singing suddenly)

R. S.

— ——— be - fore you've bit - ten!

(HASSI) I am the new leader etc.

pp

rall.

rall.

Andante.

BASS SOLO

mf

(Red Shadow stops and listens to their prayer)

Might - y Mo - ham - med, The King of Man.

TEN. I & II

CHO.

BASS. I & II

Look down up - on us and keep us from sin!

Look down up - on us and keep us from sin!

RED SHADOW

All a-lone to be my own, I a - lone to know her car-

mf

R. S.

- es - es. One to be e - ter - nal-ly The

(Red Shadow starts to go off slowly)

R. S. one my wor-ship-ping soul pos - ses - ses At her call I'd

TEN. I & II *pp* You'd give your

BASS I & II *pp* You'd give your

R. S. give my all, All my life and all my love en - dur ing.

TEN. I & II all for your love!

BASS I & II all for your love!

(He arrives at the edge before the exit) *(Red Shadow exits)*

R. S. This would be a mag-ic world to me if she were mine a - lone.

TEN. I & II *pp* Good friend we will pray for you Good - bye!

BASS I & II *pp* Good friend we will pray for you Good - bye!

pp *rall.* *ppp*

Nº 23. OPENING–SCENE V.

Allegro.

Piano.

f

8

GIRLS.

GIRLS.

f

All hail to the Gen - 'ral, He is the he - ro of the day.—

GIRLS

All hail to the Gen - 'ral, He is the he - ro of the day.—

BIRABEAU.

BIR. *pp*

Now la - dies, please, the man whom I at-tacked last

pp

BIR.

night sim - ply would not fight.

GIRLS.

Dear mod - est

mf

GIRLS.

man! You won't de - ny you filled the fly - ing

(Enter Paul)

(PAUL) I've carried out your orders, Sir. etc.

GIRLS

Riffs with fright.

pp

pp

(GIRLS) *Sing*

GIRLS. *mf* Ah

mf

GIRLS. come and try to cheer your Mar-got, For she is such a

GIRLS. dear Your Mar-got; Our high-est flight of fan - cy, Is

Tempo di Valse.

(*Margot enters*) *Paul goes to see her.*

GIRLS. when we can see Mar-got of France.

f

PAUL. *(Sings)*

PAUL. *mf*

I want a kiss, Give it to me. You know I

mf

PAUL.

must have my way. Please let me go.

MARGOT.

p

GIRLS.

GIRLS. *mf*

Paul, don't you see she is-n't hap - py to - day.

Dialogue (PAUL) I know why she's not happy.

p *rit.*

Allegro.

pp

(*Paul exit*)

Andante.

p

(BIRABEAU) Margot, you'd better give up that dream of romance.

pp

MARGOT.

MAR. Kiss - ing a moon - lit sky, A des-ert breeze whis-p'ring a

MAR. lul - la - by, On - ly stars a - bove you, to see I love you.

rall.

GIRLS.

GIRLS. *mf*

Oh! give me that night di - vine, And let

a tempo *p*

GIRLS

my arms in yours en - twine, The des-ert song call - ing, its

MARGOT.

MAR.

voice en - thrall - ing, Will make you mine.

ALL.

pp

rall.

ENTRANCE OF SUSAN & BENNIE

Allegro moderato

Dialogue

Piano

mf

№ 24 REPRISE (Susan, Bennie & Girls)

"IT"

Allegro

Bennie

Because– I did-n't know what I know now–

Piano

p

BEN.

That when you kiss you are a wow! With that im-

BEN.

-pro-per frac-tion of vague at-trac-tion That

BEN.

gets the ac-tion, and now! I'm nev-er thrilled

BEN.

to fin-ger tips By ba-by words that leave your lips,

BEN.

But when those lips are closed_ they can con - vey___

mf

BEN.

Things no nice_ girl ought to say.___ When they meet mine they make a

BEN.

hit, And the re - sult is "It."_____

mf

Nº 25 DANCE OF TRIUMPH (Azuri)

Allegro.

TENORS *(off Stage)*

Men *mf*

As we are drink-ing, mer-ri - ly drink-ing, whowould be think - ing who we are?

MEN *f*

As we are drink-ing, mer-ri - ly drink-ing, whowould be think - ing who we are?

BASSES

MEN

Drink to the Caïd, Drink to the Caïd, To the lead-er of the band— Drink on!

Moderato

p Tom - Tom

(AZURI) General Birabeau I come for pay

Adagio

pp

rall.

Moderato.

DANCE

p

Marcato

mf

f

Adagio.

pp

attacca

Allegro.

ff

f

cresc.

ff

accel.

molto cresc.

Allegro vivace.

cresc.

Presto.

8va

fff

Nº 26. FINALE – ACT II.

(BIRABEAU) See here, Azuri — now listen — I must know, *etc.*

Moderato.

Piano.

pp

(BIRABEAU) What do you mean?

Soldiers sing "March" off stage.

Tempo di marcia. (AZURI) Soldiers! Soldiers!

Sol-diers,when the bat-tle is ov-er, let the bu-gle blow. Ta, ta, ra, ta,

SOL.

Ra, ta, ta, ra, ta, Let the bu-gle blow. Ta, ra, ta, ra, ta, blow the bu-gle

SOL.

Ta, ra, ta, ra, ta, Home we go, Ta, ra, ta, ra, ta, blow the bu-gle, Ta, ra, ta, ra, ta, ra.

ff (*Soldiers march on*)

SOL.

Did you call for sol-diers true,— for gal-lant fight-ing men of

ff

SOL.

France?— We are here to an-swer you— so let the

SOL.

bu-gle blow Ad-vance:— Out we'll

poco cresc.

SOL.

go to rout the foe, for back at home there waits per -

molto cresc.

SOL.

- chance, a pret - ty charm - ing light o' love, an. am-our-

SOL.

-ette we long to see. An-toi - nette, or sweet Ma - rie. That's why

zff *zff*

SOL.

we love to fight to love the maids of France.

(BIRABEAU) Tell me – what happened

pp

Furioso.

(*Pierre enters*)

f

R.H.

Allegretto.

(PIERRE) I'm the man who put an end to the Red Shadow

ppp

L'istesso tempo.

rit.

Tempo di Marcia.

pp

Tempo di Marcia.

(PAUL) Company! into file, left turn, Right wheel. Quick March! (*Soldiers march off*)

ff

(exit Birabeau) *(Pierre crosses slowly to Margot)*

pp *rall.*

Andante.

Vln.Solo

pp molto espressivo

Andante moderato.

pp

A little faster.

(*Margot sings*)

MAR.

All a-lone ___ to be my own I a-lone ___ to know his ca-res - ses.

p

MAR.

One to be ___ e-ternally ___ the one my worshipping soul pos-ses - ses.

(*Pierre sings*)

Prre

At her call ___ I'd give my all, All my life and all my love en-dur - ing,

prre

This would be ___ a magic world to me ___ if she were mine a - lone.

rit.

rit.

ff

END OF OPERA.

PIANO SELECTIONS

from MUSICAL SHOWS

Adrienne ..... Von Tilzer
Alaskan, The ..... Girard
All Over Town ..... Hein
Alma, Where Do You Live? ..... Briquet
Angel Face ..... Herbert
Andre Charlot's Revue of 1924 ... Braham
Apple Blossoms ..... Kreisler-Jacobi
Balieff's Chauve-Souris ..... Platzman
Band Wagon, The ..... Schwartz
Battling Buttler ..... Rosemont
Belle of Mayfair, The ..... Stuart
Belle of Brittany, The ..... Talbot
Belle of New York, The ..... Kerker
Better Times ..... Hubbell
Be Yourself ..... Gensler-Schwarzwald
Big Show, The ..... Hubbell
Bitter Sweet ..... Coward
Blue Kitten, The ..... Friml
Broadway To Tokio ..... Sloane
Captain Jinks ..... Gensler-Jones
Caroline ..... Kunneke-Goodman
Century Girl, The ..... Herbert
Cheer Up ..... Hubbell
Circus Princess, The ..... Kalman
Connecticut Yankee ..... Rodgers
Countess Maritza ..... Kalman
Cross My Heart ..... Tierney
Daffy Dill ..... Stothart
Dancing Girl, The ..... Romberg-Gershwin-Goodman-Gorney-Mills
Dearest Enemy ..... Rodgers
Desert Song, The ..... Romberg
Devil's Deputy ..... Jakobowski
Dollar Princess, The ..... Fall
Dream Girl, The ..... Herbert
Edmund Burke ..... Olcott
Explorers, The ..... Lewis-Taylor
Fifty Million Frenchmen ..... Porter
Filibuster, The ..... Loraine
Fine And Dandy ..... Swift
Five o'Clock Girl, The ..... Kalmar-Ruby
Flo-Flo ..... Hein
Florodora ..... Stuart
Forbidden Land, The ..... Chapin
For Goodness Sake ..... Daly & Lannin
Funny Face ..... Gershwin
Furs and Frills ..... Hein
Garrick Gaieties 1926, The ..... Rodgers
George White's Scandals 1921 ... Gershwin
George White's Scandals 1922 ... Gershwin
George White's Scandals 1923 ... Gershwin
George White's Scandals 1924 ... Gershwin
George White's Scandals 1925 .. Henderson
Gingham Girl, The ..... Von Tilzer
Girl And The Kaiser, The ..... Jarno
Girl Crazy ..... Gershwin
Girl Friend, The ..... Rodgers
Girl In The Spotlight ..... Herbert
Girl Of My Dreams ..... Hoschna
Golden Dawn ..... Kalman-Stothart
Good Boy ..... Stothart-Ruby
Greenwich Village Follies ..... Hirsch
Fourth Annual Production 1922
Greenwich Village Follies ... Hirsch-Conrad
Fifth Annual Production 1923
Half Moon, The ..... Jacobi
Happy Days ..... Hubbell
Heads Up ..... Rodgers
Hello Yourself ..... Myers
Her Regiment ..... Herbert
Hitchy-Koo 1919 ..... Porter
Hit The Deck ..... Youmans
Hip Hip Hooray ..... Hubbell
Honeymoon Town ..... Gay-Rice
In Gay New York ..... Kerker
Isle Of Dreams ..... Olcott
Jimmie ..... Stothart
Judy ..... Rosoff
Judy Forgot ..... Hein
June ..... Orlob
June Love ..... Friml
Just Fancy ..... Charig
Kiss Burglar, The ..... Hubbell
Lady, Be Good! ..... Gershwin
Lady Butterfly ..... Janssen
Lady Billy ..... Levey
Lady Fingers ..... Meyer
Lady In Ermine, The ..... Romberg
Lala Lucille ..... Gershwin
Little Miss Bluebeard .... Goetz-Gershwin
Little Miss Fix-It ..... Hurlbut-Smith
Little Show, The ..... Schwartz
Lollipop ..... Youmans
Look Who's Here ..... Hein
Louie The 14th ..... Romberg
Love Letter, The ..... Jacobi
Love Song, The ..... Kunneke
Madame Pompadeur ..... Fall
Magic Ring, The ..... Levey
Mam'selle 'Awkins ..... Aarons
Manhattan Mary ..... Henderson
Marjolaine ..... Felix
Marjorie ..... Stothart-Culkin-Romberg
Mary ..... Hirsch
Mary Jane McKane .... Youmans-Stothart
Midsummer Night's Dream, A . Mendelssohn
Miracle, The ..... Humperdinck
Miss Springtime ..... Kalman
Modern Eve, A ..... Gilbert
Molly Darling ..... Johnstone
My Golden Girl ..... Herbert
My Maryland ..... Romberg
Naughty Riquette ..... Straus
New Moon, The ..... Romberg
New Yorkers, The ..... Porter
Nightingale, The ..... Vecsey
Nina-Rosa ..... Romberg
No No Nanette ..... Youmans
O'Brien Girl, The ..... Hirsch
Odds And Ends ... Dudley-Godfrey-Byrnes
Of Thee I Sing ..... Gershwin
Oh, Kay! ..... Gershwin
Oh, My Dear! ..... Hirsch
Old Limerick Town ..... Olcott
Once Upon A Time ..... Lyding
O'Neil Of Derry ..... Olcott
One Kiss ..... Yvain
Opera Ball, The ..... Heuberger
Over The River ..... Golden
Paris ..... Porter
Peasant Girl ..... Friml
Peggy-Ann ..... Rodgers
Pitter-Patter ..... Friedlander
Pom Pom ..... Felix
Poor Little Ritz Girl ..... Romberg
Poppy ..... Jones
Present Arms! ..... Rodgers
Princess Caprice ..... Fall
Princess Flavia ..... Romberg
Purple Road, The ..... Reinhardt-Peters
Queen High ..... Gensler
Queen O' Hearts ..... Gensler-Wilkinson
Rambler Rose ..... Jacobi
Ramblers, The ..... Kalmar-Ruby
Red Robe, The ..... Gilbert
Rosalie ..... Romberg-Gershwin
Rose Of the Alhambra, The ..... Hosmer
Rose-Marie ..... Friml-Stothart
Runnin' Wild ..... Mack-Johnson
School Girl, The ..... Stuart
See-Saw ..... Hirsch
Shameen Dhu ..... Olcott
Simple Simon ..... Rodgers
Social Whirl, The ..... Kerker
Society Circus ..... Klein
Somebody's Sweetheart ..... Bafunno
Song Of The Flame ..... Stothart-Gershwin
Spring Is Here ..... Rodgers
Springtime Of Youth ..... Kollo-Romberg
Strike Up The Band ..... Gershwin
Street Singer, The .. Kempner-Timberg-Myers
Student Prince ..... Romberg
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Sweetheart Time ..... Donaldson-Meyer
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GIRL IN THE TRAIN (W) ..... *Fall*
GIRL OF MY DREAMS (W) ..... *Hoschna*
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